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# THE DECORATOR AND FURNISHER.

## THE ART OF HOME DECORATION.—II.

BY WILLIAM R. BRADSHAW.



HE furniture of the Empire style possesses a decorative beauty of the first rank. Napoleon in formulating the style aspired to surround himself with the magnificence of the Cæsars, whose military exploits he certainly rivaled. In a parlor in the Empire style we should see the characteristic classic details of ornament in the frieze on the walls, and in the cornice of the windows and mantel-piece. The divan and chairs, as well as the bureau and mantel-piece, should exhibit faultless workmanship and an artistic use of delicate materials. There may be a console, or wall table, and an occasional table.

### DRAWING-ROOM.

The drawing-room is devoted to occasions more or less formal, and is a revival of the salons of the eighteenth century. It is the apartment of the house in which the lady reigns supreme, and therein her taste is chiefly exhibited. It will readily be conceived that anything heavy or massive, either in the furniture or decorations, would be entirely out of place. Everything should be bright and cheerful, for the drawing-room is the home of flowers and music, art and all the amenities of life. The apartment should be of ample proportions, and the general treatment of the furnishings should be delicate and graceful. Very often the woodwork of the apartment is decorated in white or ivory enamel, but in apartments where the grain of natural wood is insisted upon, the *prima vera* or white mahogany is the wood *par excellence*. Where the woodwork is decorated in ivory white, or in *prima vera*, the following will be the proper scheme of color decoration:

Woodwork, *prima vera*; walls, soft light blue; frieze, tints of ivory, with blue traceries; cornice, tints of frieze; ceiling, ivory pink; carpet, old blue, with fawn and pink; upholstery, same as drapery; drapery, a muddy amber.

As regards furniture, the finest woods are made use of in manufacturing the various pieces for this apartment. Satinwood, inlaid rosewood and inlaid mahogany are the fashionable woods at present. As to designs, the Louis Quinze, Louis Seize and Empire styles are just at present most in vogue for drawing-rooms. It is not the custom at present to manufacture the regulation suite, containing what was formerly considered the orthodox number of pieces. The suite, as far as it goes at present, is curtailed to three, or at most five pieces, which comprise a divan or sofa, armchair and two side chairs, or sofa, two armchairs and one side chair. These are supplemented by a variety of pieces, known as odd chairs, corner chairs, ottomans, window seats, fancy tables and pedestals. If the drawing-room be also red as the music room, which is frequently the case, the list of furniture, of course, will include a piano, with carved piano seat, music cabinet and piano lamp. Nothing can be prettier than the mahogany or rosewood inlaid cabinets, which are now supplied, and the variety is at present so great that it is difficult to give any general description of same, beyond mentioning the fact that they are adapted for the display of bric-a-brac and art treasures in general.

We recommend a drawing-room finished in a modernization of the Louis Quinze style. This style, which, in its more extravagant effects, is known as the Rococo style, is characterized by undulating lines and curves, some of which are very venturesome and quaint. There is also a considerable amount of carved scroll work. The style is the very opposite of that hard and stony style known as the Eastlake, and the ultimate expression of freedom of line, grace and richness of effect. There will be a corner cabinet, or vitrine, an armchair, a stylish and inviting sofa and a small table. These, as well as the mantel-piece and girandole, are treated in Louis Quinze lines and the wall is panelled in an appropriate manner. Girandoles or wall mirrors are peculiar to this vogue, and there are frequently tapestried panels on the walls, which take the place of the use of pictures. The floor covering may be Axminster carpet, or a real Persian or Indian carpet, and we recommend Wiltons, moquettes, Brussels and velvets, all of which can be

obtained in suitable designs and art colorings. The best material for drawing-room coverings is a wide question. Silk brocades and damasks take first rank for beauty, if not for wear, and there are combinations of silk and wool in the form of tapestry, which are extremely artistic and very durable. The curtains and draperies of the drawing-room should be carefully studied. We would suggest the windows to be hung with Honiton lace, over which are draped curtains of soft silk tapestry. The portières should contain tapestry panels, representing Cupids, flowers, and, with raised tinsel embroidery in the form of scrolls in the border, and otherwise ornamented with heavy knotted fringe.

### DINING-ROOM.

The dining-room should be a place of comfort and dignity, as becomes its serious importance, and at the same time should be furnished in the most cheerful, as well as convenient manner. All things considered, a trimming of light oak is the best wood for the general woodwork, as well as for the furniture of the apartment. Supposing the woodwork to be of this character, the following would be the proper scheme of color decoration for the apartment:

Woodwork, light oak; walls, a golden russet olive; frieze, lighter tint of wall; cornice, all the tints in the room; ceiling, much lighter russet olive; carpet, deep golden russet olive; upholstery, warm russet olive; drapery, old blue.

We recommend that the room should have a wood overmantel, in unison with the sideboard, and the ceiling should be panelled with oak mouldings. The floor should be covered with an Axminster, Wilton or Oriental square carpet, showing a marginal space of parquet, linoleum, or self-colored felt, the carpet to be of the color indicated.

Regarding the furnishing of the apartment, the table should be substantial, the chairs comfortable and the sideboard commodious and elegant. The chairs, as indicated, will be upholstered in warm russet leather, fastened at the sides with large oxidized silver nails. The cabinet for bric-a-brac, as well as the side table, provided with a shelf for trays and drawers for silver, will complete the list of furnishings.

As regards the most suitable style, we would recommend the Renaissance style, which is extremely effective, and capable of very artistic results. We recommend an Italian Renaissance dining-room, wherein, as suggested, the wood overmantel is a replica of the top of the sideboard, the design being at once simple, substantial and elegant. It must not be supposed that because we recommend a particular style of coloring in the dining-room or other apartments of the house, that this is the only color scheme that can be adopted; in fact, if the room be well lighted, there are several rich effects in gold and dull red, peacock blue and terra cotta, and if the room is dark there are several other color schemes that are also valuable.

The Renaissance, or rather the Italian form of the Renaissance, is the parent of many other similar styles, but is the most beautiful of all. From the Italian Renaissance sprang the styles known as the Renaissance of Spain, the Francois I. of France, the Elizabethan, of England, and the Renaissance of Germany and the low countries. Some of the arabesque carvings of the best Italian pieces have remained unequalled for gracefulness and masterly production, the carved chairs and marriage chests of the old times are wonderful combinations of beautiful proportion and vigorous sculpturing. The sideboard ought to be somewhat architectural in character. The fretted pillars, which stand to the front of the upper part, may carry a cornice, which, for sake of lightness, may retire in the center in a curved form, and the introduction of oval opening at the side is effective. The usefulness of the article is well considered if there be ample drawers and shelf room below, and a mirror at the back will satisfy the general appreciation of a large looking glass in the sideboard. The chairs should be comfortable and well designed, and the square legs correspond with the carved supports of the dining table.

By way of a variation in the method of furnishing this most important apartment, we may adopt a Queen Anne dining-room. The ordinary Queen Anne style may be properly termed the Anglo-Dutch style, which it really is. The grandfather chair, bureau and clawfooted table, all belong to the days of Queen Anne. The arrangement of the sideboard is at once comfortable, convenient and rational, and many of the features of the upper part of same are reproduced in the

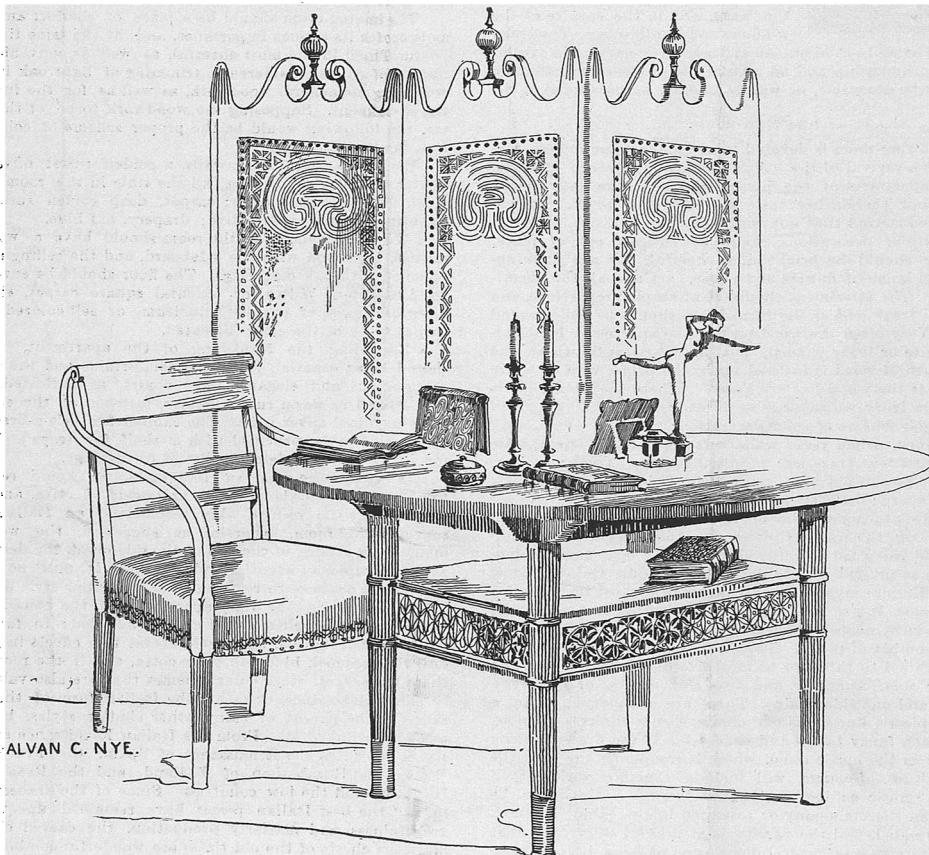
# THE DECORATOR AND FURNISHER.

mantel-piece, which is one of the most important features in a Queen Anne dining-room. The chairs are substantial and serviceable, and the scroll work on the back, having the central slat pierced in ornamental shapes, are peculiar to the style.

## LITERARY.

The library is a room of comparative privacy, which has been styled the boudoir of the master of the house, and which, if he be an author, is also his workshop. Nowadays, every man of means aspires to be a person of artistic, if not literary tastes, and it is here that he collects his books and bric-a-brac. The impression of the apartment should be one of quiet comfort, with careful attention to details to secure so desirable a

what eccentric, and his work, while full of beauty and spirit, was more or less encumbered with the Chinese details, because, at the time that he worked, the spread of travel had created a mania for Chinese curios, and it was thought quite the proper thing to construct his cabinets and bookcases in the style of Chinese pagodas. As will be seen from our sketch, the bookcase, with its fretted doors, supports a kind of canopy at top, resembling Chinese scroll work, while a corner china cupboard and screen, which are quite in the Chippendale style, also possess appendages of Celestial origin. The easy and small chairs are also in keeping with this peculiar eighteenth century style. It is not absolutely necessary that the furniture of the library be covered with leather, as there are so many different kinds



ALVAN C. NYE.

Library Composition.

LITERARY COMPOSITION. DESIGNED BY ALVAN C. NYE.

result. Antique oak and mahogany are serviceable woods for this apartment, and so also is walnut. It is a good idea to have the woodwork of the apartment be of the same wood as the furniture, an idea that secures perfect harmony of material throughout, although the finish may be different. We will suppose that the woodwork of the apartment is in dark walnut, and the following will be the scheme of coloring:

Woodwork, dark walnut; walls, dull orange red; frieze, plastic relief ornament in shaded wall color; cornice, old tapestry blue and old red; ceiling, pale orange; carpet, Oriental rug; upholstery, deep russet olive leather; drapery, russet olive, trimmed with heavy silken ropes.

As to style, we present a design of a Chippendale library, a style much in vogue at present. Chippendale's taste was some-

of textile fabrics which are even more captivating to the eye than the hard surface of the leather. While adapting the main pieces of the furniture to a given style, it will not be out of place for the modern man to supplement his suite with a revolving bookcase for books of reference.

## BEDROOM.

The great requirement of the bedroom is plenty of fresh air, if we cannot have plenty of space. Seeing that one-third of our existence is spent in the bedroom, it is obvious that the details of furnishing in this apartment should be studied with great care. We may adopt the regulation suite of furniture, including the bed, or we may reject the wooden bedstead and adopt the modern brass bedstead, which, notwithstanding its coldness

of look, can be canopied with soft folds of silk, or cretonne, and made to be a most inviting, as well as being the most hygienic of bedsteads. There are a variety of light and gay woods, wherewith the woodwork of the apartment may be constructed. The different bedrooms in the house may be trimmed in hazel, cherry, bird's-eye maple, curly birch, Circassian ash, chestnut, butternut, sycamore or cedar. Again, ordinary white wood may be used, which may be painted or enamelled in any of the modern delicate tints. We will suppose our bedroom to have its trimming in bird's-eye maple, and the following will be the scheme of color decoration:

Woodwork, bird's-eye maple; walls, old pink; frieze, warm grey; cornice, silver; ceiling, light warm grey; carpet, ecru; upholstery, old pink; drapery, old pink. Such coloring will prove extremely delicate and inviting.



A COZY CORNER. DESIGNED BY ALVAN C. NYE.

There are so many different varieties of floor coverings in the market, ranging from the finest thick pile carpets to ingrain felt carpets and china matting, that the choice of carpet may be safely left to the customer himself, subject to his special requirements in color. With regard to the furniture itself, we show a suite of Sheraton bedroom furniture, which is, perhaps, the most serviceable of all the delicate styles which prevail at present. This style is frequently confounded with the Adam style, but the extreme costliness of Adam decoration finds no counterpart in the pure and simple decoration of the Sheraton style. Sheraton's work is characterized by skillful construction,

as well as beauty, and indeed his work is considered unsurpassable at the present time. His work is of a somewhat later date than that of Chippendale, and is extremely appropriate for cabinet work. While satinwood and mahogany are suitable woods for Sheraton furniture, there is no reason why it may not be constructed in ash or bird's-eye maple, enlivened with panels of scroll work and stained marquetry. A wardrobe in this style is compact and useful. An arrangement of cupboard and drawers, as well as a long glass, are features which agree with the style.

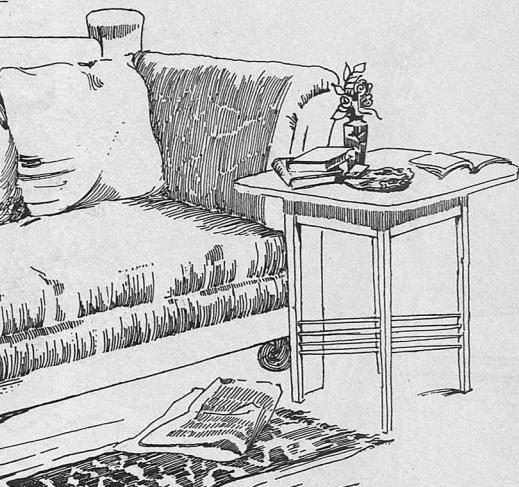
This is only an example of what the art of designing is possible in the manufacture of bedroom suites. Similar and more elaborate suites are to be had designed in every conceivable style of furnishing.

It is impossible in the present necessarily brief outline of the art of house furnishing to more than refer to general principles. The many details that belong to this delightful art are matters of practice rather than theory. If only the science of furnishing is begun on a correct theory, the details will very largely take care of themselves.

(TO BE CONTINUED.)

#### A BED IN THE LOUIS XV. STYLE.

**W**E reproduce the bed of Baron L. Beaupré as it stands in his Paris apartment. He had it executed from his designs in the Louis XV. taste. The bed stands opposite an angle of the room. Raised by two low steps covered with a Wilton carpet of a tan shade (dark rust). The sides and



the footboard are hung with velvet of a copper shade, surrounded with a double row of gilt nails of two different sizes. In the middle of the foot panel two L's interlaced are formed with the same said gilt nails of different sizes. The headboard, composed of ancient sculptures in gilt wood, is ornamented in the center with an old oak panel, on which the initials L and B stand out. The framing is surmounted by the Baron's coronet. This fronton, or headboard, in old gold, stands out on the background curtain, this being of plain satin of a copper shade. The draperies of the same satin, trimmed with old blue and gold passementeries, fall from the canopy, edged by the same